1:Vanhove--70B G-5 (ca. 1935) 1941 FO42 Rundi FO42

[Between pp. 82 and 83]

534
535
292

Orchestra accompanying the dance of the intore.

The Mwami attending his intore.

(Photos taken by Author)

Dances of the Intore.

(Photos by Borchgraeve.)

535 thick cloud of dust. Through this veil of dust I could see the white in their eyes, the shining rows of their teeth, and their heads thrown back with laughter or ecstasy. It was a strange spectacle which I watched for over an hour without tiring of it. I admired the incredible discipline of this mass of men which reacted to the slightest signal of the choir leader, following promptly the quickly changing rhythms so that it seemed as though the ground trembled under the step of a single giant. [868] Even the small naked boys of six to eight years imitated their fathers and brothers with such adroitness that only rarely did one of them miss a beat in this pedal ceremony. In that case the culprit, blushing with shame, was forced into the background by the angry jeer or rough hand of an adult onlooker."

Another dance, which is seldom done, is executed not in rows but in a wavy line. Holding their spears in their hands, all the men run in single file, keeping the same step by imitating the rhythm of their leader who runs at the head of the line. This produces a sound like that of a galloping horse (No. 19, p. 142).

Solo dances by men are even more rare. The motions of the solo dancer are much livelier than those observed in group dances. Usually the onlookers beat the rhythm by clapping their hands, or a musical accompaniment is made [67] with [534] rattle sticks, a zither (inanga), or a drum. Such a dance is described as follows in Kreuz und Schwert, 1901, p. 212:

"The dancer executes all kinds of jumps: now he approaches the instrument which is setting the rhythm; now he moves away from it in great leaps, now he rushes forward as though he intended to jump over the instrument player; he crawls away on hands and legs, falls backwards onto the ground, suddenly jumps up again; and he continues these antics until he loses his breath. Then someone else takes his place and once more amuses the audience with his wild gyrations. Even though the dancer may be engaged in the wildest leaps, he will stop as suddenly as the instrument player stops his music, for he will not dance without the accompaniment of an instrument."

535 The only thing to say about the dances of the Batwa is that in general they resemble the dances of the Bahutu. The Batwa are very enthusiastic dancers, and in their solo dances they perform the strangest gyrations and leaps. Among them also the onlookers accompany the dance by shaking pumpkin rattles and singing short stanzas. This is done in a noisier and wilder fashion than among the Bahutu and the Batussi.

534 I have already mentioned a zither-like instrument, the inanga, with which the Barundi often accompany their solo dances. It consists of a flat, longish bowl of bark or wood. Six to eight cords of sheep gut or sinew are strung across the bowl. We call it a bowl zither (No. 6 of Plate 47). Usually the wood is decorated with a few simple linear decorations, and several holes are pierced in the bottom which are supposed to [68] add richness to the tone. It is noteworthy that the wooden bowl of the instrument is carved by the Batwa while the Bahutu string the cords. Van der Burgt infers from this that the inanga zither was originally the cultural property of the Batwa and was taken over by the Bahutu later (No. 19, p. 387). It seems more probable, judging from its geographical distribution, that it is the cultural property of the Bahima (see p. 158 [not translated]; it occurs both in the north of the Bahima region among the Banjankole and in the south among the Wafipa [Fipa].

The zither is played in a sitting position. The instrument is placed upon the knees, and the strings are plucked with both hands after the player has tuned them correctly by letting them in or out. The tuning is determined entirely by what kind of singing is intended and by the pitch of the singer's voice. I have not noticed that the strings were tuned to any particular sequence of notes in the scale.

533 As in Europe, there are many persons among the Barundi who play an instrument, but only a few can do it really well. There are professional musicians only at the courts of the chiefs. There the musicians, who are predominantly Batwa, play the drums, flutes, and zithers. The same is true in Ruanda.

533 The playing of the zither is almost always accompanied by singing which is done in a rather low voice, mostly in a minor key which is the characteristic key of the Negroes. Neither the voices nor the manner of performing are good. Either the song in short stanzas deals with some local incident, a current event, a person, a personal experience, etc., or it is one of the old traditional Barundi songs whose lyrics are [188] spoken in the Old Kirundi dialect (see p. 148). Apparently they are nothing but a series of unconnected nouns, adjectives, wishes, orders, etc., the meaning of which is not quite clear any more either to the singer or to the listeners (No. 19, p. 97).

●534 The ox horn (ikihuha) is the real war or alarm horn. Its narrow end is provided with a hole, and this is the form generally in use in East Africa. Such signal horns are also widely used by the caravans.

The clarinet-like flute (ikihuschama), which is used only as a musical instrument, is much rarer. It is a wooden tube, a third of a meter long, with a funnel-shaped opening. Its lower end has three holes so that various notes can be blown (Nos. 3 and 4 of Plate 47).

On the other hand, a short fife (umwironge) is much more common. Like our fifes, it has a hole near one end which one blows into and two or three holes at the other end which may be stopped alternately. Flutes and fifes are seldom played singly but usually in an orchestra together with drums of which I shall speak later (p. 70).

Reed pipes are more children's toys than real instruments. Their two ends are plugged, and they have a hole in the middle. They are usually carved by boys. Rattle boards (urukajamba) belong in the same category. They are used particularly for accompanying the dances of the girls. These rattle boards are made of pieces of reed arranged in two separate layers which are kept apart by means of a piece of reed placed obliquely so that there is an empty space between the layers. Dry kernels of corn are placed inside. They produce a sharp rattling sound against the reed walls when the box-shaped rattle board is shaken. Rattle sticks are also often used. They consist of sticks

534 to which small pumpkin rattles are fastened (Nos. 1 and 5 of Plate 47). At religious [69] ceremonies single pumpkin rattles are swung (Plate 25a).

Finally drum (ingoma, inkiranji) is both the rarest and the most highly valued instrument. It is not only used for accompanying dances but also as the main orchestral instrument of the chiefs. Often it has great religious significance. The drum [202] is not used at all for the purpose of signaling or transmitting news. In Urundi there is no "drum language" as there is in other African countries.

Drums are made out of a section of a tree trunk which has been cut off straight at one end rounded off at the other end. The inside of the trunk is hollowed out with carving knives, leaving the fairly thin outer walls. It is then placed on a conical wooden pedestal so that the whole thing has approximately the shape of a "wine glass." The grain mortars are similarly shaped. The open upper end is covered with a piece of cattle hide, shaved thin and stretched tightly across, which was soaked in warm water beforehand. The hide is stretched tight by little wooden pegs fastened around the edge of the drum (No. 2 of Plate 47). Two wooden sticks are used as drum sticks.

533 535 If the drum is to be used for accompanying a dance -- which is almost always a solo dance, not a group dance -- two, three, or four men beat on it, each alternating quickly with the other in beating the drum with his two sticks in a certain rhythm. Each drummer uses a beat different from that of the next; each always uses only his particular beat. Thus, if there are four drummers, they produce a drum stanza consisting of four different tempos which are repeated until the "drum leader" starts a new stanza by introducing a new beat. The louder it booms, the better. After a short time one of the drummers suddenly jumps up while the others continue drumming; he makes all kinds of leaps, stamps on the ground, creeps forward, runs back and shakes his drumsticks about as though he were possessed. Just as suddenly, he jumps back to his drum and continues drumming with his partners. Then another drummer follows suit or one of the listeners surrounding the scene, and so

533 on for hours. The drum concert and drum dance are hardly
535 ever accompanied by singing (No. 19, p. 388).

In Urundi and Ruanda drums are such a rarity that an
534 experienced observer wrote as recently as 1901: "In Urundi drums are unknown" (Kreuz und Schwert [Cross and Sword], 1900, p. 212). During my own two months' journey through central Urundi, I never heard a single drumbeat. This can be explained easily by the fact that there remain only a few small areas in this country where trees still exist that are large enough to make drums (and boats). It is probably because of
534 their high value that the possession of drums has become a
554 privilege of chiefs and of the king. Neither the "people" of
778 the Barundi (Bahutu or Batussi) nor the Batwa are permitted to own drums. A special role is reserved for the king's drum. This drum, in addition to the spear, the finger ring or bracelet (wrist disc), and the holy wooden milk vessels, is part of the royal insignia which the ruler bequeaths to his successor (No. 19, p. 524). This "holy" drum is a kind of Palladium of the realm and, as such, it is given the name akarjenda. It is very big and made from the wood of a special tree. This drum is regarded as the seat of the protective spirit of the realm, and solemn vows are made by this "drum spirit" akarjenda (No. 19, p. 388). Special guards are charged with taking care of [70] this royal drum (see p. 187 [not translated]). It is always kept at the residence of the king and, together with the holy spears and the holy milk vessels, it also accompanies him on his trips (report by Captain von Langenn). The hides used for the holy drums [sic] are taken exclusively from the cattle of the so-called "holy herd" (see p. 44).

533 Neither van der Burgt nor any other observer reports having heard of the combination of several drums and other instruments to form an orchestra, but natives assured me that such an orchestra existed at the royal court and that it consisted of Batwa. I consider this very likely since there is such an orchestra, a combination of several differently tuned drums and flutes, at the residence of Musinga, king of Ruanda. The members of the orchestra are Batwa. It sounds very melodious

796 and arms. Everyone is armed with long-stemmed rattle gourds
794 or iron bells. There is complete silence.
575 Then, with slow steps, Kiranga himself emerges from
●[534] the hut. His face is painted with clay so as to be hardly recognizable; his eyes are closed. With both fists he clasps a long lance, the sacred spear. He is accompanied by four assistants (ivisjego); one of them is the master of the house, the host of celebration. Kiranga solemnly takes his seat on the footstool while the ivisjego squat at his side. At this moment a procession of ababandwa begins to walk toward him. From the plaited receptacle mentioned above they take tufts of grass, then kneel down and place them in front of Kiranga while calling to him: "Kiranga umwami wi Barundi!" (Kiranga, you are the king of the Barundi). After returning to their places, they begin shaking their rattle gourds in a certain rhythm, strictly observing the beat and at the same time stamping the ground in the same rhythm. A leader of the choir then begins to sing the old Kubandwa hymn:

[539] [128]

Hai yeye wohima ye!
Abadandwa n'ivisjego!
Hiye yee, he he, eee hiye,
Ruheye ye, Riangombe ye, etc.

Its refrain "Hai yeye wohima ye" is chanted by everybody (which is quite similar to what has been reported by van der Burgt, No. 19, p. 292).

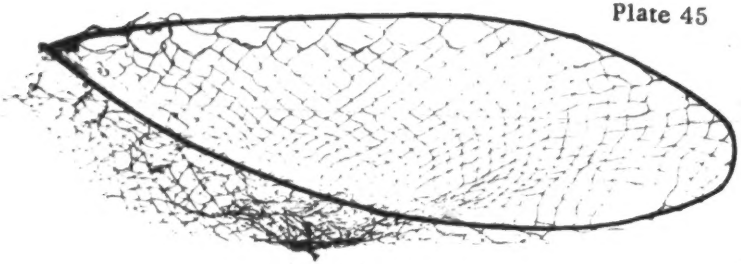
The hymns, the invocations of Kiranga, the maledictions,
796 and all other utterances which are part of the ceremony are not
794 spoken here in the colloquial Kirundi but "in a mangled gibberish
575 which only Kiranga and his subjects can understand." The word
198 insoga (beer) becomes inganda; amata (milk) is changed to anufuro (foam); amukobwa (girl) to amaschenge; kubita (to beat) to kubomagura (to throw mortar at); etc. This special Kirundi terminology is also used by the religious secret societies of the neighboring peoples and appears to consist mainly of elements of Old Kirundi which otherwise has been almost forgotten. (Cf. p. 148).

796 As soon as the men have finished their frenetic singing and
794 dancing, individual participants in the celebration step before
575

2: Meyer--279 K-5 (1911) 1916 FO42 Rundi FO42

Plate 45

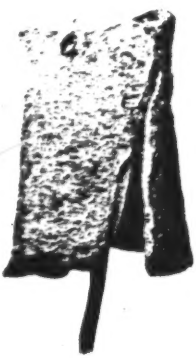
227

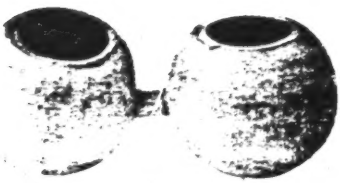


325

[415]

[534]





[415]

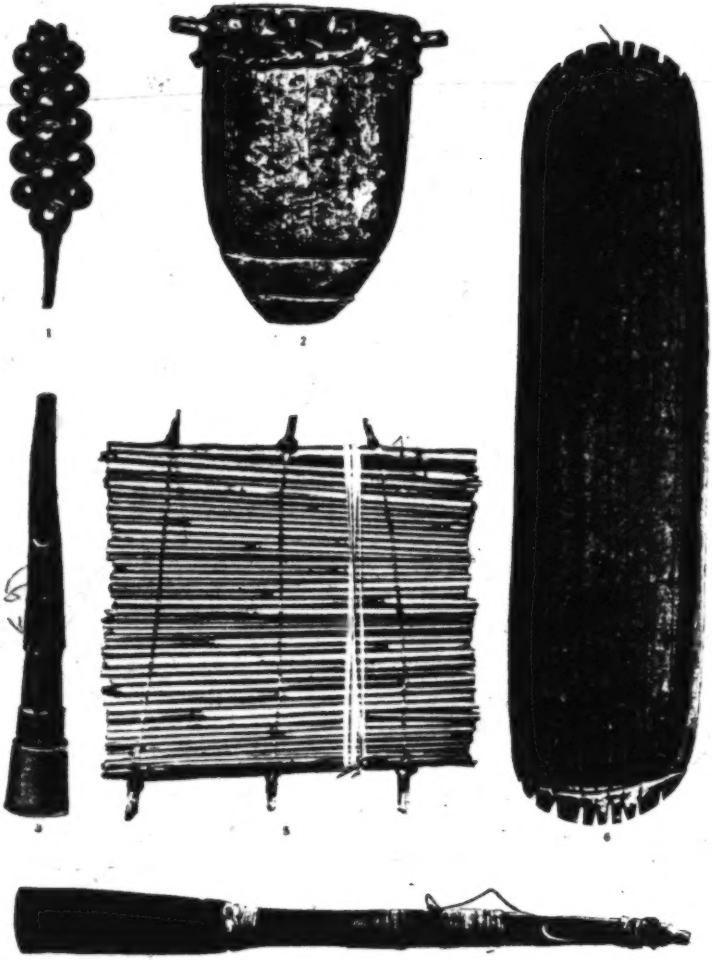
Implements Used in the Household, Fishing, and Field Work;

No. 1) Fish net of bast strings, 120 centimeters long; No. 2) Vessel bellows of wood and goat skin, 97 centimeters long; No. 3) Wooden milk bottle, 28 centimeters; No. 4) Iron cattle bell, 14 centimeters; No. 5) Wooden double container for butter, 20 centimeters wide.

2: Meyer--281 K-5 (1911) 1916 FO42 Rundi FO4:

Plate 47

534



Musical Instruments (Nos. 1, 2, 5, Ethnological Museum, Berlin; Nos. 3, 4, 6, Ethnological Museum, Leipzig.
No. 1) Rattle of gourds, 32 centimeters long; No. 2) Wooden drum covered with cattle hide, 66 centimeters high; Nos. 3, 4) Wooden flutes with a cover of sewn cattle hide, 40 and 62 centimeters long; No. 5) Rattle board of reed, 18 centimeters long; No. 6) Wooden bowl-shaped zither, 72 centimeters long.

No villages

361 Characteristic of the country is the non-existence of villages. Though some habitations may be close to one another, they can never be said to be grouped. [417] Isolated by the compact wooden fence that surrounds them, shut from the outside world by a narrow, easily closing gate, they never look towards any central point that could distinguish some more or less important unit from similar units merely by its being oriented towards that central point. In fact, no such central point ever exists, but cabins appear sprinkled all over the country, in a denser or looser or sometimes discontinued dissemination it is true, but always without any well defined organic nucleus.

No markets

443 Not only in its not having villages is Urundi
439 different from most African countries : neither had it any markets. Before the colonization, markets were only held in the coastal sector of Tanganyika, where their presence can probably be related to the existence of a fishing population. In the interior, the [177] first markets originated with German colonists in the vicinity of administrative posts and missions. Foreign trading, concerned only with skins and salt, was in the vicinity of administrative posts and missions. Foreign trading, concerned only with skins and salt, was on a very small scale.

443 Now Africa is almost entirely a village country and it has also been said it is the favourite land for markets. Admittedly, village and market are far from coinciding in space : but they are not entirely unrelated. Village means daily meeting, market periodical meeting. This regular contact between inhabitants of one more or less important region is certainly less frequent in Urundi than elsewhere.

535 I am inclined to compare with this what can be ascertained concerning dancing. Except in the east (Kumosso), the west (Imbo), and the South (Buha), except with the Batwa, except with women and girls (which I confess is not negligible), dancing has neither the form nor the meaning usual with other popula- [534] tions ; as the drum remains a privilege of the *mwami* (sultan), there is no tom-tom ; the chiefs themselves pick the carefully trained war-dancers from the whole of their district : such a dance is meant to exalt the chief, not to be a factor of unity for the male population of a district.

Cattle-breeding and agriculture

224 Except for the Batwa, hunting is of little import-
226 ance to the country's life : for the Batutsi, it is a mere sport without practical utility. The economic significance of fishing is not greater.

231 The social significance of cattle-breeding is considerable, yet its economic importance is smaller than

His peculiar cry of "a ba ba ba...," pronounced in a virile tone, recalls that Binego had great strength and invincible courage.

3. Mugasa is Ryangombe's son-in-law.

His adepts imitate him by flinging two goatskins over their body and by adopting as their peculiar insignia a household spatula holding a piece of sorghum bread. Mugasa had a weakness for sorghum bread and goat meat. To honor him his disciples adopt the same customs and habits as their master. For some reason, they clink a necklace made of small pieces of dried wood which is usually strung around the neck of children to amuse them or keep them from crying (inkondo z' ibichuma).

His special cry is "yee yee ye...."

4. Nyabirungu, son of Ryangombe, was a hunter.

His impersonator rings a small bell (of the type strung around the neck of dogs), symbol of the hunt, and cries "i i i..." to recall that Nyabirungu would return satisfied from the forest with a large provision of game.

5. Luhanga, son of Ryangombe.

He symbolizes filial love because he rescued his mother from poverty when she was abandoned by Ryangombe, built her a beautiful hut, and provided for her needs.

He is represented in the ceremonies with a milk container full of beer, perhaps in order to recall the happy mother who, thanks to him, no longer lacked anything.

6. Nyakiriro, son of Ryangombe.

7. Kagoro, like his brother Nyabirungu, loved to hunt, hence the dogs at his side. He had /365/ the habit of covering his head with a piece of mpuzu, a fabric made of ficus bark, of drinking out of a hollowed half gourd fashioned for this purpose (uruho), and of using a twig (umutozo) to blend curdled milk properly before taking it. Those who invoke him feel that they honor him by imitating him, that is to say, by copying his gestures and deeds.

8. Muzana is represented as a slave girl in the ceremonies.

She is honored by the Batutsi, who represent her by the side of a cow who has never lost a calf (inka y' issugi), a churning gourd, and a small pat of rancid butter (isimbo y'amavuta).

644 634 661 3. The petty independent chiefs (Abanyabikiugi), who owe allegiance only to the king but who rule a small area in the province of a great chief. It is rare for a provincial chief not to have in his territory one or several enclaves of this sort, whose rulers are appointed directly by the king. The latter does this to save a poor relative from misery or to reward a favorite. Whenever the opportunity arises, the lucky beneficiary will watch the actions of his colleague, the provincial governor, and denounce him to the king in order to gain the latter's approval.

644 778 4. The appointed keepers of the famous palladium drum called Kalinga, over which a vigil is maintained day and night by a special team chosen from the Abiru clan.

[534] This drum has a long history, and the vicissitudes it entailed have given rise to many a narrative. The most important of these bears on the miraculous preservation of the drum and its unexpected discovery at the beginning of Ruganzu II's reign. It is believed that the drum was burned in 1896 at the time of the Runchunchu affair. Kabale, the instigator of the rebellion and an uncle of the new king, had a new one made identical with the first.

It is the great sacred drum, the badge of sovereignty and palladium of the realm. It is not habitually played. As a rule, it [482] must follow the king on /372/ his journeys. It is carried in a hammock, and the other drums are played in its honor. It is entitled to the same respect as the king, and people clap their hands three times when they pass before it. In order to preserve it, one rubs it from time to time with butter and the blood of beeves whose entrails "turned white," that is to say, whose sacrifice was established as favorable by the sacrificer-diviners.

[727] The bloody spoils (ibikondo) of important enemies are fastened to the leather strips stretched over the sides of the instrument.

Most of those dismal trophies vanished in the Runchunchu fire, but the inhabitants of the capital cite with pride the names of the unhappy princes whose defeat and death are still inscribed in macabre fashion on the palladium-drum (1).

644 The observers add that most of those weapons and objects were once
778 the personal property of vanquished princes and kings, hence their value in the eyes of the victors.

The Hamitic monarchs have also preserved carefully the skulls of beeves whose sacrifice was established as favorable, and the gourds containing the gall bladder (igisabo), the swollen parts of the large intestine (ishira), and certain other parts (ibiranga) of the immolated animals. Those hermetically sealed gourds make highly effective talismans.

534 The names of the main drums are as follows:
552 Kalinga, the palladium-drum.
644 Chyimamugezi, former palladium-drum of King Gihanga.
778 Nyamigezi, the palladium-drum of Yuhi-Mazimpaka.
Butare ("strong as a rock").
Gissabarwanda ("which reverberates throughout the land").
Sinkangimilyango, "I do not inspire fear into the (local) clans."
Mpatsibihugu, "I went to the defense of the land."
Kiragutse, "It spreads out" (that is to say, "It is of enormous size").

Ndamutsa, "I salute him (the king)," from the verb kulamutsa,
[202]/374/ "to salute," because it is pounded in the morning around nine o'clock, when the king appears before his subjects to hear their good wishes and listen to their grievances. It was also used to herald executions of the convicted, a spectacle which formerly drew the interest of most of the court.

5. The official drummers are chosen, like the afore-mentioned
533 keepers, from the Abiru clan. They play on the Ndamutsa drum,
644 hence their title of Abalamutsa. They live in the hut consecrated
[614] to the late King Lwabugiri (he died in 1895). That is where the ordinary drums are kept, those that are struck from four o'clock in the morning onward, in accordance with an immemorial custom.

644 6. The court chroniclers, or annalists. Their professional
814 name is Abachurabgenge, "knowledge makers." They form a sort of closed clan whose members alternate by the king's side and acquaint him with the history of the land and the deeds and actions of his

754 The land was cleared instantly, to the stupefaction of the onlookers. The prince confirmed him in his position.

In closing, we need only cite the Italian proverb, "Se non è vero, è bene trovato /It may not be true, but it is a felicitous invention/." The Blacks hold the sorcerers and their power in high regard.

789 The deep-rooted trust of the Blacks in the /444/ skill of their sorcerers and the efficacy of their magic practices has something to do with the stagnant state of their civilizations.

How much are the doctors of occult and divinatory sciences to blame in this connection?

"It would be unfair," says Maurice Delafosse, "to make the magicians responsible for this situation, for they share the belief of their compatriots in the efficacy of their art. They practice magic not only because it is profitable, but also because they are as credulous as their clients." (Les Civilisations négro-africaines /Negro-African Civilizations/.)

Chapter 4

Offices of a Recreational and Literary Nature

644 a. The dancing groups are numerous, and their motions
535 interesting and varied.

The pages have a special dance known by the name of guhamiriza. The kwiyereka and kulambira are indigenous to the mountain dwellers and especially to the Bagoyi.

The renown of this latter group in connection with this type of dance harks back to their great chief Bushako.

The people of the Gissaka specialize in the kubyina urushara. When the dances are accompanied by stringed instruments known by [534] the name of inanga, they take the name of gutambir' inanga. When performed to the beat of the drum, they are called gutambir' ingoma.

535 "His high-pitched, excited voice was heard above all the others when the Batwa, their dance over and their arms uplifted toward Musinga, all shouted at the same time, according to custom, one of these traditional phrases; 'I shall go to my death for the king!' 'When I fight, I kill twenty men!' 'I can no longer keep count of those I have defeated!' 'I shed the greatest amount of blood!'"

c. These musicians who are reputed to be the most skillful 533 are retained at court or called there frequently. Their instruments [534] are most primitive. They have a flute (umwironge), the stringed instrument so widespread in equatorial Africa (inanga), and another instrument, more primitive still, the isenge (ocarina type) from which they draw unpleasant sounds. People originally from Usui introduced small drums into the country which they beat with their fingers and which were a great success with the king.

The cithara players are the favorite musicians of the populace. They sing and accompany themselves on their instrument.

The themes of these songs are varied. They deal with the exploits of heroes, the national wars, and even with various /450/ ordinary events of everyday life. The subject is sometimes borrowed from dramas of which the essence and form are common, but they nevertheless draw the attention of listeners because they parallel their own mental attitudes.

We cite here one of those pieces. We heard it recited by a 533 cithara player. He was seated amidst about ten of his companions, 539 who all plucked their stringed instruments together and repeated certain words in chorus at the end of each phrase. The soloist sang, "A leopard left the woods long after sunset.

"He crossed Goko Stream near the village of Murunda (in the Kanage region).

"He came to the Gishwati country in the early evening.

"He came to the hut of the man called 'I am the man who knows how to handle difficulties' (Nziguye).

"The beast knocked at the door with his paw.

"The daughter of the house (recognized and) addressed the animal.

644 [534] Swinging their grotesque headdress to the right and to the left, they come in dancing and singing, sounding the bells and sistra which they hold in their hands.

They call upon Ryangombe and other dead initiates to bestow their protection upon the sovereign.

195 644 192 2. In order to speak of the king and of his most trivial and frequent actions, custom demands that colorful and noble terms be used, such as for example the following: kubikirwa or kwisasira instead of kuryama, which means "to go to bed."

igisasiro for uburiri ..... "royal bed"
kubamburwa for kubyuka ..... "to get up"
kuj' ijabiro for kuboneka ..... "to appear"
inyundo for amaguru ..... "legs"
ingoro for inzu ..... "house" /492/
ingoro irakamwa for inzu irava . "it rains in the hut"
ingoro irahonjoka for inzu iragwa. "the hut is falling to pieces with age" (1)

1. Kubikirwa comes from the word kubika, "to put away an object," "to put it in its proper place"; kwisasira means "to spread out the mats on the ground"; igisasiro, "the place where the mats are spread out"; kubamburwa, "to be awake"; kuj' ijabiro, "to go to that part of the hut where one talks to guests"; inyundo, "iron hammer"; ingoro, "palace"; ingoro irakamwa, "the palace is milked," to mean that it rains in there; ingor' irahonjoka, "the palace grows fat" (that is, it swells), because it is falling to pieces with age.

643
534

The king at one of his favorite diversions.

643
292

King Musinga and some people of his entourage.

5: Pages--266 M-5 (ca. 1925) 1933 FO42 Rundi FO42

231 proved to be the case. I was told that work ceases for a day after a
[529] dog's death, and that on occasion blood revenge is exacted for the killing of a dog. The Banyaruanda maintain that a person kills a dog because he would really like to kill its master but does not dare.

The number of dogs kept in Ruanda is very large, and for this reason the porters returning to Lake Victoria took a number of dogs with them. A returning caravan of 200 porters which I met in Kissaka had at least 60 dogs. Several of them were quite young and had to be carried on the porters' backs for the two to three weeks' trip. One can scarcely show greater proof of affection.

231 Since the dogs generally do not bark, they are not often used as
●534 watch dogs. They usually wear small wooden or iron bells around their necks, dedicated to Ryangombe [a supernatural being] (insogera ya Ryangombe). Similar bells are tied around the necks of sheep and goats.

The iron bells commonly consist of two small, thin sheets of metal bent together, with a narrow, rounded slit at each end. Between the two sheets is a hollow space containing a small pellet large enough so that it cannot fall out through the slit. A string [147] is threaded

Fig. 35. Dog Bell from Mulera. (1/4 actual size. III E 13704. 6 centimeters in diameter.)

Fig. 36. Dog Bell from Ufumbiro, Batwa. 1/4 actual size. III E 6897. 10 1/2 centimeters long.)

through two small holes in the bell and tied to the collar. Captain W. Von Grawert found an entirely different bell among the Batwa of Ufumbiro. It consists of a narrow, triangular piece of sheet iron, the two lower ends of which are bent to form a cylinder. The tip is hammerd, thin and bent down, and on it hangs the clapper.

535
[113]

1. Adolf Friedrich, Duke of Mecklenburg, Ins innerste Afrika [Into the Interior of Africa] (Leipzig, 1909), p. 118.

boys of Kanuma performed another dance of the same type (2).

Ibid., p. 119.

The dances are divided into two distinct groups, the kwamiriza and the kuhyereka. In the first group the dancers hold a spear or an arrow in their hands and swing them rhythmically. The martial bearing of the dancers indicates that this is a war
● [634] dance. In these dances the dancers wear iron bells on their ankles and move in a closed circle or in a line from left to right. This type seems to be representative of all true Batutsi dances.

The second group is the kuhyereka. This is danced by one or two dancers, very rarely by three. In this dance the dancer rocks back and forth with his arms outstretched and often bent backward. This position is called kutega amaboko. For the kuhyereka the bells, if they are used, are fastened under the knee. It is very characteristic that in these dances, which were probably originally Bahutu, the bells are worn in the place where the Bakondjo, who are not influenced by the Batutsi, wear their leg rings.

[334] The dances which I had an opportunity to observe in Mulera belonged altogether to the kuhyereka group. The dance was performed by two soloists, and the passive participants accompanied their movements with singing and hand clapping to maintain the rhythm. The dance was sometimes also accompanied by the playing of the inanga. That only the kuhyereka type of dance appears in Mulera shows very definitely that it belongs to the lower Bantu stratum.

524 Play. Rattles are the common toys for children. Bigger boys like to play with small bows. A discus game is played with bow and arrow. There are two teams, with seven boys on each side. One team throws soft discusses cut out of a banana stalk;

7: Roscoe M-5 (1919-1920) 1924
FO42 Rundi FO42

wife did not go out to work herself but left it to the servants and slaves. Among the poorer people, however, both husband and wife worked in the field.

They grew millet, both the large kind and the small millet called *bulo*, peas, beans, maize, sweet potatoes and various other roots, and kassava.

For the millet crop the ground was dug over with the common short hoe; and before the seed was sown, a small basket of it was taken to the medicine-man, who gave it his blessing and mixed some medicine with it or placed a fetish in it. Some of this seed was mixed with that which was to be sown, and the basket with the remainder was kept in the field during the sowing and afterwards taken home and kept in a safe place to ensure good crops.

As the grain ripened, guards were placed to scare off birds and wild animals. The firstfruits of the crop had to be eaten by the owner and his wife, and the grain was stored in granaries near the houses. For use the millet was ground and boiled to a stiff porridge which formed the principal food of the people.

Drums and Dances

Drums were in common use in the country and were beaten morning and evening. Drums were beaten before the king's house at the noon hour and all the people clapped their hands. It was thought that if these drums did not sound, disorder would prevail and the people would not know what time of day it was. Even when the king was dead these drums were sounded. Special drums were also beaten at new moon, and were the signal for a fresh relay of monthly workers to take up their posts and relieve those on duty about the king.

The chief drums were *Kalinga*, *Kiragutu*, *Kirimugezi*, and *Basibihugo*. Kalinga was given to the king on his accession by the people and he accepted it by taking the stick, beating the drum, and then clapping his hands. The people were never again permitted to see this drum. When the skin wore out a new skin was put on over the old, and each month a bull was killed and the blood smeared over the drum.

7: Roscoe M-5 (1919-1920) 1924
FO42 Rundi FO42

534 782 634 [301] A chief wore two beads on each side of his head, but he did not possess a drum and only used one when it was necessary to propitiate some ghost which was troubling him. A drum was given to him for this special purpose, and he took it to his kraal, where he beat it for the benefit of the ghost.

[644] When saluting the king, the people knelt and clapped their hands.

534 [535] There was always dancing at new moon, which was accompanied by singing, by the music of the royal band, and by bells. The musical instruments consisted of drums and the horns of animals through which the musicians blew, while some members of the band had bells on their legs which sounded as they stamped to mark the rhythm.

ADOPTION

597 A man who had no son might adopt the child of some relative without any ceremony, but, as a man might take as many wives as he wished, it was not often that a husband was left without a son. If a boy who had been adopted committed some misdeed for which he was cast off by his new parents, his own parents would not take him back. He had to find means of atoning for his fault and gaining the forgiveness of his adopted parents.

597 614 If a man adopted a boy from a clan other than his own, he took him to the fireplace, dropped some millet into the fire and said, "This is my own son and when I am dead he will attend to my needs." A woman naturally did not welcome [578] an adopted son, for he was a standing rebuke to her.

SLAVES

567 There were several classes of slaves:

(1) The conquered aborigines of the land who were really free but were regarded by the upper classes as slaves inasmuch as they did menial work for them.

(2) Household slaves. These were mostly women from among the free people who engaged of their own will in this

[Text continues on page 195]

9:Maquet E-5 (1949-1951)1961 FO42 Rundi FO42

The symbol of kingship was Kalinga, the sacred drum. To possess this drum meant to be king. Kalinga was regularly sprinkled with the blood of the animals used for divination. Around Kalinga were hung the genitals of Ruanda enemies killed by the bami. Kalinga was never beaten but other drums were beaten in its honour as they were beaten for the king.[35]

(*b*) *The queen-mother*

It was essential that the role of queen-mother (*umugabekazi*) should always be fulfilled. If the mwami's mother's death occurred when her son was still living, he had to be given another 'mother'. The queen-mother had no special task, but she shared the royal prerogatives. She lived at the king's capital where she had her own court, and her protection was eagerly sought. She had herds of cattle and clients. But her role should not be regarded as independent of that of the king.

It can be said that the same kingship was realized by two persons at the same time, without any division of responsibilities or privileges. This was expressed by the term often used to designate together the mwami and his mother: the kings (*abami*). In that partnership the king, however, kept a predominant position: when he died, his mother completely lost her powers.

(*c*) *The biru*

The *biru* did not constitute a council or a board. They were dignitaries with different tasks and very strictly ranked in a fixed hierarchy. Their activities, however, in common were concerned with the preservation of ritual knowledge and the accomplishment of ceremonies essential to the existence of Ruanda and its government. This knowledge and activities were kept secret from everybody who was not a *mwiru* (singular of *biru*).

Biru were under the king's authority in the sense that he could create new offices of *mwiru* and he could dismiss one of them who had been disloyal. The royal control was limited to this. It was really the minimum without which *biru* would have been completely independent of the mwami. The offices were hereditary and even when a *mwiru* had been dismissed one of his sons succeeded him. As we have seen previously, their domains were exempt from any interference of the land- or cattle-chief.

[35] Vanhove, 1941, pp. 88 f. See the series of photographs in Maquet, 1957.

9: Maquet E-5 (1949-1951) 1961 FO42 Rundi FO42

PLATE 5

534
417
492

The dynastic drums, with enemies' trophies

[Facing P. 134]